NATIONAL ASSOCIATION OF SCHOOLS OF DANCE

October 8, 2009

Fred Mathews
Coordinator, Program of Dance
School of Music and Dance
San Jose State University
One Washington Square
San Jose, CA 95192-0095

Dear Professor Mathews:

The NASD Commission on Accreditation, at its September 2009 meeting, voted to continue San Jose State University in good standing. The enclosed Commission Action Report provides the official description of this action and, if applicable, any requests for additional information. A copy of the Commission Action Report is being sent to the individuals listed below, along with a notice of NASD policies regarding strict confidentiality.

A copy of the NASD Visitors' Report is enclosed.

This action is taken upon review of San Jose State University according to accreditation standards in effect in September of 2009. As a member of NASD, the institution is responsible for participating in all revisions and additions to the standards as well as maintaining its curricular programs in dance current with NASD standards as these are developed.

Please accept our congratulations on behalf of the Association.

With best regards, I remain

Sincerely yours,

Samuel Hope
Executive Director

SH:ms
Enclosure

cc: Jon Whitmore, President
San Jose State University
Gerry Selter, Interim Provost
San Jose State University
Karl Toepfer, Dean, College of Humanities and the Arts
San Jose State University
Sara Lee Gibb, President, NASD
Penelope Hanstein, Chair
NASD Commission on Accreditation
Daniel Lewis, NASD Visitor
Stacy Reischman, NASD Visitor

RECEIVED
College of Humanities and the Arts
OCT 15 2009
SAN JOSE STATE UNIVERSITY
National Association of Schools of Dance  
11250 Roger Bacon Drive, Suite 21  
Reston, Virginia 20190-5248  
COMMISSION ACTION REPORT  

This document provides the official action of the Commission as indicated in the  
cover letter of the same data.  

October 8, 2009  

SAN JOSE STATE UNIVERSITY  
School of Music and Dance  

Action:  
The Commission voted to approve the application and continue the institution in good standing with the  
degree listing indicated below.  
The Commission requests a progress report addressing the issues cited below.  

NASD Degree Listing:  
Bachelor of Arts – 4 years: Dance. 
Bachelor of Fine Arts – 4 years: Dance (Jazz, Modern).  

Next Full Review:  
2018-2019 Academic Year  

Items for Progress Report:  

1. The Commission recognizes the exemplary work of the institution and suggests that the accomplishments of the dance unit have gone beyond the scope of the present mission statement. The Commission requests that the institution study the dance unit mission statement with a view to making it more current. The mission statement should clearly reflect all aspects of the program, including the apparent commitment to high academic and artistic standards (see Visitors’ Report, page 1; NASD Handbook 2009-2010, item II.A.1.e.(1) through (7)).  

2. The Commission notes the stated need for a suitable performance space. In light of the new Bachelor of Fine Arts degree the Commission requests a report on the status of a long-range plan for providing one or more suitable venues. The Commission recognizes that on-campus as well as off-campus facilities may be used for this purpose (see Self-Study, page 36; Visitors’ Report, page 8; Optional Response, page 2; NASD Handbook 2009-2010, item II.F.2.d.).
SAN JOSE STATE UNIVERSITY
School of Music and Dance
NASD Commission Action Report
October 8, 2009
Page 2

3. The institution is asked to indicate how it will continue to assure that all students progress through the technique course sequence and develop requisite competencies in light of two conditions: existing staff and reported scheduling conflicts. The report should also review conditions associated with the varied levels observed within individual technique classes and how improvements can be made through planning, using assessment strategies to place students in appropriate levels, and following a course sequence (see Visitors’ Report, page 7; NASD Handbook 2009-2010, items VII.D.3.a.(1) and VIII.B.1.a., b., and c.).

4. The Commission requests a report on the status of efforts to add a fourth level of technique to accommodate the Bachelor of Fine Arts program (see Visitors’ Report, page 2; NASD Handbook 2009-2010, items VIII.B.1.a. and b.).

5. A report confirming the unit’s ability to offer theory courses on a consistent basis is requested (see Visitors’ Report, page 2; NASD Handbook 2009-2010, items II.B.1.a. and b. and II.B.2.a.).

6. A report on the development, execution, and maintenance of the dance unit Web site is requested (see Optional Response, page 1; NASD Handbook 2009-2010, items II.1.1. and 2.). For example, the updated Bachelor of Arts program needs to be clearly defined and the description included in all published materials (see Visitors’ Report, page 7).

7. A staffing report with regard to the institution’s efforts to secure an administrative assistant and technical staff is requested (see Visitors’ Report, page 3; NASD Handbook 2009-2010, item II.E.9.).

8. A report on the regular cleaning and maintenance of the dance studios and studio floors to avoid potential development of health concerns is requested (see Visitors’ Report, page 4; NASD Handbook 2009-2010, items II.F.1.d. and k.).

9. A report is requested comparing the size and scope of the present and projected Bachelor of Fine Arts program in relation to the faculty needed to accommodate growth. The report should also include information regarding additional finances and other resources needed to accommodate the present size and projected growth of the Bachelor of Fine Arts program (see Visitors’ Report, page 2; NASD Handbook 2009-2010, item II.C.).

Due Dates for Progress Report:

For items 1. through 8. above:
August 15, 2010 for consideration at the Commission meetings of September 2010.

For item 9. above:
August 15, 2011 for consideration at the Commission meetings of September 2011.
The Procedures for Submitting Responses and Progress Reports may be downloaded from the NASD Web site at http://nasd.arts-accredit.org (see “Publications,” “Accreditation Procedures and Documents,” and beneath that “Other Procedures Related to the Accreditation Process”).

Note:

The Commission notes that the institution submitted a comprehensive application for Plan Approval for the degree Bachelor of Fine Arts—4 years: Dance (Jazz, Modern) for Commission review in September of 2008, and that the institution did not include this program in its most recent Self-Study. The Commission further notes the information provided in the Visitors’ Report regarding this degree program. Given this information and a current review of the original application, the Commission reaffirms its action of September 2008 to renew Plan Approval as noted in the institution’s degree listing above.

Commendation:

The Commission commends the institution for the apparent vitality of the program and the work of the dedicated full-time and adjunct faculty.

______________________________
Samuel Hope
Executive Director

SH:mm
Section 1. NASD provides numerous services that include the publication of policy statements, reports, and surveys. These are available to the public for a fee. Upon request, NASD will provide the academic and professional qualifications of the members of its policy and decision-making bodies and its administrative personnel.

Section 2. Upon request, NASD will make publicly available all information about an institution that is published in the NASD Directory (see Article XI, Section 3). NASD will also indicate whether or not an institution holds or has held accredited membership.

Section 3. NASD will not make publicly available any information supplied by the institution or by representatives of NASD in the course of the accreditation process. This includes Self-Studies, Visitors’ Reports, and correspondence. While NASD encourages institutions to make publicly available information about their accredited status and to share accreditation materials with individuals and agencies having legitimate claim to information beyond that available to the general public, the Association regards all accreditation materials as the property of the institution. Therefore, release of these materials is either through the institution or by its permission.

Section 4. If an institution releases information that misrepresents or distorts any action by NASD with respect to any aspect of the accreditation process, or the status of affiliation with NASD, the chief executive officer of the institution and the program director, where applicable, will be notified and informed that corrective action must be taken. If the misrepresentation or distortion is not promptly corrected, NASD, at its discretion, may release a public statement in such a form and content as it deems necessary to provide the correct information.

Section 5. Certain relationships yield information which legally cannot be disclosed without the consent of the person who provides it—for example, the relationship between physician and patient, between attorney and client, between clergy and penitent, etc. Should such information, or other information that is protected under law by a comparable privilege or safeguard, come into the hands of NASD or an NASD evaluation team, its disclosure to persons other than the immediate recipients is forbidden.
School of Music and Dance

National Association of Schools of Dance

THE OPTIONAL RESPONSE TO THE NASD VISITORS’ REPORT

San José State University
One Washington Square
San José, CA 95192-0095

Division of Dance
www.music.sjsu.edu/dance

President Jon Whitmore
Professor Fred Mathews, Dance Coordinator

On campus visit:
October 5 to 8, 2008
Daniel Lewis, Team Chairperson
Stacy Reischman, Team Member
August 18, 2009

To Whom It May Concern:

The following document is in response to the 2008-2009 membership review renewal of the BA degree of the Dance Program at San José State University.

Areas of Strength:

- The amount of performance opportunities for dance majors and the amount of choreography classes and workshop opportunities
- The high quality and commitment of the adjuncts to the program
- The excitement of the full-time faculty for sharing knowledge with the students and adjuncts and for the implementation of the BFA program
- The students speak very highly of the faculty and are engaged in the learning process.
- The alignment of a professional dance company made up of faculty, students and other local artists, to the Dance Program. This is a wonderful potential opportunity for graduates
- The amount of choreography classes offered and the high quality of them
- Excellent academic advisement by one faculty member; students are comfortable and confident in the manner in which they are advised.

Areas of Challenge:

- The upkeep of the website. Whose responsibility is it? Who will write the information needed for the website, including the new BFA program and criteria for entrance into the program?

At the time of the evaluators visit the School of Music and Dance was undergoing a transition which included the retirement of the primary technical support staff member for the school. This also coincided with the design and execution of a new website for the school. The website for Dance Program was the final part of the project and was subsequently delayed. The present goal is for the new website to be up and operating soon after the commencement of the fall semester. Dance faculty member Janie Scott will assume responsibility for the upkeep of the site, and is currently being trained to do so. The entire faculty has participated in the writing of the copy for the website. We expect this to be a substantial improvement over the last, in terms of its navigability and more comprehensive information content.
The office is not covered by a staff member during normal office times (See E. Faculty and Staff)

This has been an ongoing situation with the Dance Program. Its physical separation from the School of Music and Dance’s Administrative offices continues to be an issue. We have been fortunate to have a highly efficient and self-motivated student assistant for the past 3 years. The hiring of new staff does not appear to be on the immediate horizon. The school has yet to be able to replace the loss of its technical support staff, which at this point supersedes the present needs of the Dance Program.

The current performance space is not adequate for some programs. The students need a larger more formal theater for the students to experience a range of performance situations. Given the economic climate, the program should consider renting of doing performances at other schools or professional venues in the area.

This is an issue that the faculty will begin to research this year. Though it is highly unlikely there will be any change before the fall of 2010.

With the anticipated growth in the program, a challenge will be how to give production experience to all students at the level being offered now.

With the prospect of the ability to use larger, more sophisticated performance venues, crew needs and opportunities will also be expanded to meet the broader technical demands.

Although the faculty new all aspects of safety and emergency procedures, the students were not aware of what their responsibilities were in an emergency.

A copy of flyers describing Campus Emergency Procedures will be posted in all dance areas and studios, and will be brought to the attention of students at the beginning of each semester.

Technical support is provided by a part time adjunct who designs lights, stage manages and oversees the crew. Although this seems to be working, it undermines the creative process. Students are entitled to a professional lighting designer who can also train the students more thoroughly in all areas of production.

The new Dance Faculty hire will assume responsibility for all aspects of dance production. While well versed in dance lighting techniques she will continue to expand her knowledge in that area.
- To develop a five to ten year plan to fund new scholarships

A committee has been established to formulate such a plan.

- With the retirement of the Labanotation teacher the students are concerned that notation will be eliminated from the program. This is a real concern and the faculty might consider offering this in a non-traditional format (mini-session, inter-session, etc.)

This has been an issue of contention among the faculty and students in terms of the contemporary viability of the content of this course. As this course of study is easily available from the Dance Notation Bureau, the faculty feels that any interested student could independently pursue this area of study.

Recommendations:

- With the implementation of the BFA program, additional accompanists will be needed. This may not be immediate, but as enrollment increases and additional levels of classes will have to be divided or added, it will need to be considered.

The Dance Program will address this issue as the need arises. The Faculty will explore the possibility of collaborating via the present coursework in the Piano Studies Program within the School of Music and Dance, to utilize and train student dance accompanist as a possible alternative to hiring additional professional staff.

- Install a higher quality sound system for classes in SPX 219

The Dance Program will explore the possibility of this expense.

- Add DVD and MP3 connectors to all sound systems

These cords are already on order and will be installed this Fall.

- As the program grows it will be important to include the accompanist in faculty meetings and use some of his or her expertise in the class room. It would be good if the full-time accompanist were able to attend the International Guild of Musician in Dance Conference. This could bring back to the school solutions and ideas on how to recruit and train good accompanists for the program.

In future the accompanist will be invited to attend faculty meetings and encouraged to attend the aforementioned conference. This will be in addition to the possible recruitment of music students to meet this future need for more accompanists.
- Provide CPR training for all faculty members

The Dance faculty will receive CPR training this semester.

- Increase scholarships to attract talented and deserving students, including men to expand repertory opportunities

As stated earlier, a committee has been established to address this issue.

- Add somatic studies to the BFA curriculum.

The present goal is to expand the present semester in Dance Kinesiology to a two semester sequence, which will include introduction to anatomy, kinesiology, somatics, and injury care and prevention. It is the goal for this course to be in effect by Fall 2010.

- Request titles proactively for the library. All faculty members should be able to do this.

Faculty members have been apprised of the opportunity to request library materials and encouraged to do so more aggressively.

- Create collaboration opportunities; students were very interested in collaboration between choreographers, composers, playwrights and visual artists.

This fall, the entire class of Choreography III will be involved in collaborations with the Composition Studies Program with in the School of Music and Dance. The result will be an informal public presentation of solos with original scores. It is should open the door for future collaboration with these same students in both required and elective performance venues. In the future the Dance Program plans to explore collaboration opportunities with student choreographers from the Dance Program and Video Technology Majors in the Television, Radio, Film and Theater Arts Department. There have been independent collaborations with live musicians for Dance Performances, as well as Dancing for student films and music videos.

- Establish connection with more high schools in California

Despite regional limitations for admissions recently established by the University, the Dance Program continues to expand its recruitment resources through involvement with high school programs. Our “Be a Dance Major for a Day” is open to and been attended by high school students statewide and beyond.

- The faculty should be more pro-active in expressing supplies and equipment needs

Faculty have been apprised to submit supply and equipment needs as they arise so that they can be filled in a timely way.
- Provide the students the tools to use technology in the creative process

A committee has been established to address this issue. The new faculty hire has a keen interest in Dance related technology and it is inevitable that this will be included in curriculum in the advanced Choreography course.

- Increase guest teacher and/or master class opportunities for students in order to expand their training in dance. One way to accomplish this is to have a guest artist position which could rotate each semester.

The Dance Program has a established policy to bring in guest instructor in Modern or Jazz at least every 4th semester. In addition every 4th semester a new instructor in some ethnic dance tradition teaches Techniques of World Dance. The new faculty member has expressed an interest in bringing in more teachers in a master class format. Funds are being made available for such a purpose.

- Implement a national and rigorous search for new hires in the future. The team recommends that new faculty have areas of expertise including, but not limited to technology, somatic studies, etc.

The faculty recognizes the need for expertise in Kinesiology. With our newly instituted BFA and the possible of an emphasis in Jazz, that area has emerged as one of primary importance. The next search will focus on hiring within these two areas. At present, there is a hiring freeze in place and it remains to be seen when the opportunity will arise. It is the goal of the program to mount a search in 2012-2013.
National Association of Schools of Dance

VISITORS' REPORT

San José State University
One Washington Square
San José, CA 95192-0095

Division of Dance
www.music.sjsu.edu/dance

Professor Fred Mathews, Dance Coordinator

On campus visit:
October 5 to 8, 2008
Daniel Lewis, Team Chairperson
Stacy Reischman, Team Member

Degree for which renewal of Final Approval for Listing is sought:
Bachelor of Arts – 4 years: Dance
Disclaimer:
The following report and any statements therein regarding compliance with NASD accreditation standards represent only the considered opinion of the visitors at the time of the visit. Definitive evaluation of compliance and the accreditation decision will be made by the Commission on Accreditation following a complete review of the application including the Self-Study, the Visitors’ Report, and any Optional Response to the Visitors’ Report submitted by the institution.

Please note: the institution submitted an application for Plan Approval for the Bachelor of Fine Arts – 4 years: Dance (Jazz, Modern) to the NASD Commission on Accreditation during its meeting in September 2008. The application was granted Plan Approval (see Commission Action Report dated October 2, 2008). The information on the Bachelor of Fine Arts was not included in the Self-Study and was not reviewed by the visiting evaluators. The comprehensive institutional review during September 2009 Commission on Accreditation meeting will include all curricula.

Acknowledgements:

The visiting evaluators thank the dance coordinator, faculty, staff, and students for a warm reception and a thorough, well planned on-site itinerary. Additional thanks are extended to the staff and executive officers of the San José State University for their interest in accreditation matters and their level of engagement in this phase of the accreditation review process. We also acknowledge the entire dance program for providing an effective environment for the on-site visit. Clearly the dance program is interested in continued assessment as a means to provide guidance for future development.

A. Purposes

The dance program has the concise and short mission “to enhance the artistic complexion and the quality of life in Santa Clara Valley through an education in a broad spectrum of dance forms.” This is accomplished in the BA program through daily technique classes rooted in a thorough line of cohesive principles based in classic traditions of modern, jazz, and ballet technique, and classes in the creative process (including choreography, dance history, dance in world cultures). It appears that the goals of the program clearly state the intent and aims of the unit. While the program and the work of its students reflect the faculty’s commitment to high academic and artistic standards and their emphasis on creative and critical thinking, this does not appear to be clearly stated in the mission. All of the above is framed within context of the strong liberal arts education offered by SJSU.

The institution appears to meet the operational standards in regard to purposes as described in the NASD Handbook 2007-2008, Second Edition, II.A.

B. Size and Scope:

There appears to be sufficient enrollment to support the size and scope of programs offered. With an enrollment of 60 dance majors and around four hundred non majors, three full-time faculty members and seven adjuncts appear sufficient to support the size and scope of the programs offered. Overall, the program’s current resources appear to meet the basic needs of the program’s
mission as necessary for the faculty and students to achieve creative and academic excellence. The program offerings appear sufficient to cover their curricular goals in dance with three levels of modern, ballet and jazz, two levels of tap and 28 hours of required dance theory courses.

It appears that the institution will need to add a fourth level of technique to accommodate the BFA program. Also, choreography courses are at maximum enrolment and theory classes are being offered less often in order for the program to cover enrollment in non major courses. Additional faculty will be needed to accommodate the projective growth over the next few years.

Performance experiences are offered throughout the degree program. This includes University Dance Theater (UDT), a repertory company that performs new and existing contemporary dance works and Company One, a company dedicated to musical theatre. These are both year-long commitments and members are selected by audition. UDT presents a fall fundraiser and a spring season. This gives the students a chance to experience many different approaches to the creative process, as well as a professional experience performing in a variety of performance venues.

The institution appears to meet the threshold operational standards in relation to size and scope for the Bachelor of Fine Arts in Dance and the Bachelor of Arts in Dance as described in the NASD Handbook 2007-2008, Second Edition, II.B.

C.  Finances:

Funding comes from the Department of Music and Dance and is 14% of the overall departmental budget. This is a number based on the percentage of students and staff for the dance program in relation to that of the music program. At the present time this seems to be enough to cover the costs of running the program. As the BFA program develops, funds will be needed for more faculty, accompanists, supplies, additional choreographic experiences and scholarships. The dance department must make a five to ten year plan on how these goals can be fiscally met.

That said, the institution appears to meet the threshold operational standards in relation to finances for the existing BFA and BA dance program. (NASD Handbook 2007-2008, Second Edition, II.C.)

D.  Governance and Administration

The dance program has a healthy culture of open communication, mutual respect and creative dialogue that permeates through faculty and student interactions. The coordinator of the dance program maintains a positive relationship with the chair of music and dance, the dean, faculty and students.

The policies of the program appear to support its mission, and the visiting team feels that the working processes of the faculty are effective in shaping the program and responding to student needs. To be more effective they need to be more responsive to changes in the field (see N. Programs, Degrees, and Curricula).

The institution appears to meet the NASD standards in regard to governance and administration

E. Faculty and Staff:

The visiting team was impressed with the professional qualifications of the faculty they observed. There is a major commitment to teaching, and the effectiveness of the teaching is apparent in all the levels of dancing and creative work by the students. There is a good mix of credentialed, professional, and professional credentialed teachers. Instruction in the program is augmented by adjuncts that have expertise in several areas. These adjuncts have a clear commitment to the program and the future development of the BFA. The university should be very proud of the level of teaching that the students are getting. This was witnessed by the visiting team, expressed by the students, and seen in the performances by the students.

The program has one full-time staff accompanist. He is versed in piano, cello, and vocal accompaniment. He appears to meet the needs of the program as it stands, even though he ends up accompanying for 34 hours a week. With the addition in the spring of the BFA program more accompanists will be needed.

It is very important given the commitment of the adjuncts that they are involved in faculty meetings. Even though they are invited to meetings sometimes schedules do not permit them to attend.

Students requested that more guest artists be brought in to teach other techniques so they have a broader sense of different styles. This will lead to greater post baccalaureate success.

It appears that the department does not have adequate staff to cover the day-to-day operations of the department. A work study student covers the office for fifteen hours a week. Some of these hours are done from the student’s home, answering e-mails and returning calls. This leaves people calling the department on hold until someone can return their call. This lack of staffing effects recruitment, and leaves those who call with a sense of disarray. This has a negative impact on the department, and potentially disconnects students from the program and faculty. In addition, the work study student is responsible for designing posters and publicity materials.

A part-time faculty member is now responsible for all production concerns (lighting, stage management and supervising the crew). The program needs to address this issue and hire staff that can deliver the artistic support that a concert deserves.

It is recommended that a national search be undertaken for new hires in the future. It is important that the dance program continue to grow along with trends in the field, for that sake of the students as well as for the program. The team recommends that new faculty have areas of expertise including, but not limited to technology, somatic studies, etc.

The institution appears to meet the threshold standards in regard to faculty as described in the NASD Handbook 2007-2008, Second Edition, I.E.
F. Facilities, Equipment and Safety

Currently the department has four beautiful studios of adequate size and ceiling height, with portable and stationary mirrors, sprung floors, sound and video systems. One studio is also a theater (SBX 219) with lighting and curtains that adequately seats 125 people and works well for showings and more intimate concerts. The sound system is of poor quality and not reliable, thus affects the student’s ability to present at the highest caliber. Dressing rooms and office space appear more than adequate. Full-time faculty members have private office space. There is a collective office space for adjuncts to use. Each office is equipped with a phone and computers.

The dance program gives twelve productions a year in the SBX 219 theater space which range from in-house showings of choreography classes to fully produced UDT performances. As the program grows, a larger and more formal performance space is needed for the students to use. They need performance experience to practice projection in their dancing; the small house holds them back for projection to a balcony or for more than 30 feet.

The studios and offices appear safe, clean, and secure and appear to meet standards of all local fire and health codes. Faculty and students are trained in safety and emergency procedures. There are first aid kits and ice available to students. However, it would be a good idea to have faculty certified in CPR.

Each studio has its own sound system with CD and VHS players. Missing are MP3 connections and DVD abilities. In addition each studio has a piano and assorted musical instruments. The visiting team recommended adding video projectors and video cameras to each dance studio.

Although the visiting team saw clean studios, the faculty expressed concern that the housekeeping staff does not clean to the standards specific to dance, which involves dancing in bare feet, rolling on the floor, etc. This raises potential health concerns and should be addressed.

The program appears to be in compliance with all ADA regulations.

The institution appears to meet the threshold standards in regard to facilities, equipment and safety as described in the NASD Handbook 2007-2008, Second Edition, II.F.

G. Library and Learning Resources

The library is housed on the top five floors of the Martin Luther King Public Library. The visiting team was very impressed with this state-of-the-art shared facility. The dance collection is housed on the sixth floor and has over fifteen hundred volumes. Videos and DVDs are kept on campus at the Instructional Resource Center. The library uses innovative and sophisticated computer catalog systems to find titles and locate volumes not in the dance collection. The acquisition librarian is enthusiastic and unusually pro-active in soliciting suggested collections and additions from the dance faculty.

In addition to the university library, the dance program has a personal collection of prerecorded videos of production at the university and personal videos of national and international dance
companies. As funds become available, the visiting team suggests that this collection of videos be transferred (when the rights are held by the individual or the department) to DVDs so that the collection can have longevity.

The institution appears to meet the standards in regard to the library as described in the NASD Handbook 2007-2008, Second Edition, II.G.

II. Recruitment, Admission-Retention, Record Keeping and Advisement

1. Recruitment, Admission, Retention

The department does very little recruitment beyond performances and master classes at local high schools, circulating printed brochures and the “Be a dance major for a day” program. There is a legacy scholarship up to $1,000.00 for an incoming freshman dance major.

The program needs to develop a real five-year recruitment program. Within the plan, special recruitment and scholarship funds are needed to attract men to the program. Without a sufficient number of male dancers, repertory is limited.

The sjDANCEco company is an underexploited tool for recruitment. As the recruitment plan is developed, it is recommended that community colleges are considered as a source for students (enrollment) to augment upper division attrition. This will be very helpful as the BFA grows and as attrition (which is inherent in this degree) increases.

2. Record-Keeping

Upon examining student files, the visiting team found that records are well kept with curriculum checklists, petitions for performing in more than two works, emergency contact information, and choreographic and performance assessment forms. Written evaluations about student progress in technique courses was missing.

3. Advisement

Advisement is done by one full-time faculty member who enjoys this work and is an expert at it. This advisement extends into senior seminar which further addresses career advisement. The students like the individual attention they receive throughout their course of study and advisement seems to work well. As the program grows and the BFA is in place, advisement will have to be distributed among the full-time faculty.

The institution appears to meet the NASD standards in regard to recruitment, admission, retention, advisement and record keeping as described in the NASD Handbook 2007-2008, Second Edition, II.H.

I. Published Materials and Web Sites

The visiting team reviewed the web site, bulletins, concert programs, flyers, and brochures. All
printed materials appear accurate, well-designed and thorough. The web site is limited and only has information about performances, faculty, contacts and a wonderful gallery of photographs and general questions. Missing are stories about alumni and the curriculum. The department needs to add more information about the program and requirements for dance majors. Also missing is the information that the institution is accredited by NASD.


J. **Branch Campuses, External Programs:**
Not applicable.

K. **Community Involvement and Articulation with Other Schools:**
The largest component of community involvement is in the activities of sjDANCEco, a professional dance collaborative in residence at SJSU. In addition, sjDANCEco has a mentoring program with the Academy of Performing Arts at Independence High School which includes classes and rehearsals at the high school. This works well as a recruitment effort for the program. The dance program sponsors the ChoreoProjects Awards Concert each year. By bringing many area choreographers to the campus, the ChoreoProjects Awards Concert engages the regional dance community with dance at SJSU. Within the audience are potential students and supporters of the program.

L. **Non-Degree Granting Programs for the Community:**
Not applicable.

M. **Standards for (A) Independent Postsecondary etc...**
Not applicable.

N. **Programs, Degrees, and Curricula**
Although the visiting team is reviewing a BA in dance it is important to note that starting spring semester, 2009 a new BFA and updated BA will go into effect. The visiting team feels that this is a good move for the students, yet have a few reservations about the future of the BA program.

The dance program has a strong studio curriculum in modern, ballet, and jazz technique, with a strong emphasis on choreography and performance. Without losing this foundation the faculty must consider augmenting the BFA with the following components:

- Somatic studies, including Pilates and other body therapy offerings. These can be offered as an extension of the Anatomy, Kinesiology courses.
- The use of technology in the creative process.

Curricularly, students have requested more guest artists and/or master classes in a wider range of techniques, studies in partnering, Contact Improvisation, and upper levels of Tap. The faculty should consider figuring out how to make this happen during the school year.
The plan is to implement the BFA and keep the updated BA in place. It is the concern of the visiting team that the BA will fail if it is not given a new focus. After speaking with the students it is apparent that almost all would transfer to the BFA program, leaving a small number of students in the BA program. The faculty needs to define the uniqueness of the degree. Some suggestions were a BA in dance education or dance therapy. This will recruit a unique pool of students to both programs.

As these programs develop, the faculty needs to look at course rotation, leveling and scheduling of major courses in order to accommodate four levels of ballet and modern. One of the concerns the students had was being able to progress through the major technique class sequence when the dance schedule conflicted within itself. Examples are: advanced ballet and company one are offered at the same time, as are hip hop and advanced jazz. Also of concern to the students was that individual classes had students of mixed technical levels. The visiting team recommends more sections of choreography class. The Choreography I class had 26 students.

Study of the Transcripts of Recent Graduates and Comparison Catalog Statements:

The visiting team reviewed two years of transcripts and found them all to be in order. All classes listed reflected classes required for the BA degree.

Visitors’ Evaluation of Students’ Work (In Classroom and Performance)

During the visit, the team observed the following:

- Classes in ballet, jazz, tap, choreography, rhythmic fundamentals and modern dance techniques.
- Rehearsals for Company One, sjDANCEco and the University Dance Theater.
- DVD’s of senior level choreography and performance
- Showing by two levels of choreographic classes.
- Showing by sjDANCEco.

The visiting team found the students in the BA program to be well trained, participatory, supportive of each other, engaged in the learning process, able to articulate intelligent questions and very professional. These students were excellent role models for the students in the minor and non-major programs as well.

In viewing DVD’s of last year’s student choreography and performance, the visiting team saw a diversity of styles, a consistent high quality of the dancing, a variety of aesthetic choices in the modern genres and that all dances were well rehearsed.

O. Dance Unit Evaluation, Planning and Projections

The dance coordinator feels that it is hard for him to plan into the future when his budgets are uncertain. He has been very diligent and responsible in managing resources while maintaining the integrity of the program. It is the feeling of the visiting team that a five to ten year plan is not only important, but imperative at this juncture as the BFA is being implemented and developed.
The plan must take into consideration curricular changes, increased enrollment, new faculty, upcoming retirements, and scholarships.

P. Standards Summary

Reference to the evaluators' observations regarding operational and curricular standards can be found in each section of this report. Overall, the visiting team finds that the institution appears to be in compliance with all NASD Standards for the BA degree in Dance.

Q. Overview, Summary Assessment and Recommendations for the Program

Areas of Strength:

- The amount of performance opportunities for dance majors and the amount of choreography classes and workshop opportunities.
- The high quality and commitment of the adjuncts to the program.
- The excitement of the full-time faculty for sharing knowledge with the students and adjuncts and for the implementation of the BFA program.
- The strong technical foundation of the program.
- The students speak very highly of the faculty and are engaged in the learning process.
- The alignment of a professional dance company made up of faculty, students and other local artists, to the dance program. This is a wonderful potential opportunity for graduates.
- The amount of choreography classes offered and the high quality of them.
- Excellent academic advisement by one faculty member; students are comfortable and confident in the manner in which they are advised.

Areas of Challenge: Although the department is functioning very well, new areas of challenges will arise with the implementation of the BFA and the updated BA programs.

- The upkeep of the web site. Whose responsibility is it? Who will write the information needed for the web site, including the new BFA program and criteria for entrance into the program?
- The office is not covered by a staff member during normal office times (see E. Faculty and Staff).
- The current performance space is not adequate for some programs. The students need a larger and more formal theater for the students to experience a range of performance situations. Given the economic climate, the program should consider renting or doing performances at other schools or professional venues in the area.
- With the anticipated growth in the program, a challenge will be how to give production experience to all students at the level being offered now.
- Although the faculty knew all aspects of safety and emergency procedures, the students were not aware of what their responsibilities were in an emergency.
- Technical support is provided by a part time adjunct who designs lights, stage manages and oversees the crew. Although this seems to be working, it undermines the creative
process. Students are entitled to a professional lighting designer who can also train the students more thoroughly in all areas of production.

- To develop a five to ten year plan to fund new scholarships.
- With the retirement of the Labanotation teacher the students are concerned that notation will be eliminated from the program. This is a real concern and the faculty might consider offering this in a non-traditional format (mini-session, inter session, etc).
- To rebuild the scheduling of classes. It would be best to start from scratch and make sure that students needs come first.

Recommendations:

- With the implementation of the BFA program, additional accompanists will be needed. This may not be immediate, but as enrollment increases and additional levels of classes will have to be divided or added, it will need to be considered.
- Install a higher quality sound system for classes in SPX 219.
- Add DVD and MP3 connectors to all sound systems.
- As the program grows it would be important to include the accompanist in faculty meetings and use some of his or her expertise in the class room. It would be good if the full-time accompanist were able to attend the International Guild of Musician in Dance Conference. This could bring back to the school solutions and ideas on how to recruit and train good accompanists for the program.
- Provide CPR training for all faculty members.
- Increase scholarships to attract talented and deserving students, including men to expand repertory opportunities.
- Add somatic studies to the BFA curriculum.
- Request titles proactively for the library. All faculty members should be able to do this.
- Create collaboration opportunities; students were very interested in collaboration between choreographers, composers, playwrights and visual artists.
- Establish connection with more high schools in California.
- The faculty should be more pro-active in expressing supplies and equipment needs.
- Provide the students the tools to use technology in the creative process.
- Increase guest teacher and/or master class opportunities for students in order to expand their training in dance. One way to accomplish this is to have a guest artist position which could rotate each semester.
- Implement a national and rigorous search for new hires in the future. The team recommends that new faculty have areas of expertise including, but not limited to technology, somatic studies, etc.
The enclosed self-study report has been reviewed by the faculty of the Dance Program in the School of Music and Dance and is now submitted for external review.

Fred Mathews, Dance Coordinator
8/12/08

Dr. Edward C. Harris, Department Head
8/14/08

Dr. Karl Toepfer, Dean of the College of Humanities and the Arts
9/02/08
PROGRAM PLANNING REVIEW

Dance Program

University of California
San José State University
One Washington Square
San José, CA 95192-0095

www.music.sjsu.edu/dance

Program
B.A. Dance

New
BFA in Dance

Professor Fred Mathews, Dance Coordinator

On campus visit:
Daniel Lewis, Team Chairperson
Stacy Reischman, Team Member
October 5 to 8, 2008
creative and critical thinking, this is not clearly stated in the mission. All of the above is framed within context of the strong liberal arts education offered by SJSU.

Size and Scope
There is sufficient enrollment to support the size and scope of programs offered. With an enrollment of 60 dance majors and around four hundred non majors, three full-time faculty members and seven adjuncts are sufficient to support the size and scope of the programs offered. Overall, the program’s current resources meet the basic needs of the program’s mission as necessary for the faculty and students to achieve creative and academic excellence. The program offerings are sufficient to cover their curricular goals in dance with three levels of modern, ballet and jazz, two levels of tap and 28 hours of required dance theory courses.

It appears that the institution will need to add a fourth level of technique to accommodate the BFA program. Also, choreography courses are at maximum enrollment and theory classes are being offered less often in order for the program to cover enrollment in non major courses. Additional faculty will be needed to accommodate the projective growth over the next few years.

As part of the question asked by the assistant dean, the visiting team looked at the possibility of the dance program becoming a separate department from music. The implications are tremendous and a decision could not be drawn at this time. Some of the concerns would be.

- Can the department be self administrative?
- Where is the equipment budget and support budget going to come from?

Beyond the 14% given to the dance program, are there monies in the music and dance department for capital improvements, equipment, recruitment and development that only the music program controls? How are these monies allocated to the dance program? Without a more in-depth look at the music program, its budget and inner workings, the visiting team could not make a determination at this time.

Governance and Administration
The dance program has a healthy culture of open communication, mutual respect and creative dialogue that permeates through faculty and student interactions. The coordinator of the dance program maintains a positive relationship with the chair of music and dance, the dean, faculty and students. Overall, the governance structure seems effective.

The policies of the program support its mission, and the visiting team feels that the working processes of the faculty are effective in shaping the program and responding to student needs. To be more effective they need to be more responsive to changes in the field. (See below: Programs, Degrees, and Curricula).
Visitors' Evaluation of Students' Work (In Classroom and Performance)
During the visit, the team observed the following:
- Classes in ballet, jazz, tap, choreography, rhythmic fundamentals and modern dance techniques.
- Rehearsals for Company One, sjDANCEco and the University Dance Theater.
- DVD's of senior level choreography and performance
- Showing by two levels of choreographic classes.
- Showing by sjDANCEco.

The visiting team found the students in the BA program to be well trained, participatory, supportive of each other, engaged in the learning process, able to articulate intelligent questions and very professional. These students were excellent role models for the students in the minor and non-major programs as well.

In viewing DVD's of last year's student choreography and performance, the visiting team saw a diversity of styles, a consistent high quality of the dancing, a variety of aesthetic choices in the modern genres and that all dances were well rehearsed.

Community Involvement and Articulation with Other Schools
The largest component of community involvement is in the activities of sjDANCEco, a professional dance collaborative in residence at SJSU. In addition, sjDANCEco has a mentoring program with the Academy of Performing Arts at Independence High School which includes classes and rehearsals at the high school. This works well as a recruitment effort for the program. The dance program sponsors the ChoreoProjects Awards Concert each year. By bringing many area choreographers to the campus, the ChoreoProjects Awards Concert engages the regional dance community with dance at SJSU. Within the audience are potential students and supporters of the program.

Study of the Transcripts of Recent Graduates and Comparison Catalog Statements
The visiting team reviewed two years of transcripts and found them all to be in order. All classes listed reflected classes required for the BA degree.

General Education and Service Courses
The team viewed student in a dance appreciation course and were quite pleased with their experience. A common class to all institutions of higher education, this course can take many forms. The class observed showed a very high level of student engagement and an accurate delivery of information. The instructor was knowledgeable of the course content and clearly interested and invested in teaching this course.

RESOURCES

Faculty and Staff
The visiting team was impressed with the professional qualifications of the faculty they observed. There is a major commitment to teaching, and the effectiveness of the teaching is apparent in all the levels of dancing and creative work by the students. There is a good
have private office space. There is a collective office space for adjuncts to use. Each office is equipped with a phone and computers.

The dance program gives twelve productions a year in the SBX 219 theater space which range from in-house showings of choreography classes to fully produced UDT performances. As the program grows, a larger and more formal performance space is needed for the students to use. They need performance experience to practice projection in their dancing; the small house holds them back for projection to a balcony or for more than 30 feet.

The studios and offices are safe, clean, and secure and meet standards of all local fire and health codes. Faculty and students are trained in safety and emergency procedures. There are first aid kits and ice available to students. However, it would be a good idea to have faculty certified in CPR.

Each studio has its own sound system with CD and VHS players. Missing are MP3 connections and DVD abilities. In addition each studio has a piano and assorted musical instrument. The visiting team recommended adding video projectors and video cameras to each dance studio.

Although the visiting team saw clean studios, the faculty expressed concern that the housekeeping staff does not clean to the standards specific to dance, which involves dancing in bare feet, rolling on the floor, etc. This raises potential health concerns and should be addressed.

The program appears to be in compliance with all ADA regulations.

Finances
Funding comes from the Department of Music and Dance, and is 14% of the overall departmental budget. This is a number based on the percentage of students and staff for the dance program in relation to that of the music program. At the present time this seems to be enough to cover the costs of running the program. As the BFA program develops, funds will be needed for more faculty, accompanists, supplies, additional choreographic experiences and scholarships. The dance department must make a five to ten year plan on how these goals can be fiscally met.

Library and Learning Resources
The library is housed on the top five floors of the Martin Luther King Public Library. The visiting team was very impressed with this state-of-the-art shared facility. The dance collection is housed on the sixth floor and has over fifteen hundred volumes. Videos and DVDs are kept on campus at the Instructional Resource Center. The library uses innovative and sophisticated computer catalog systems to find titles and locate volumes not in the dance collection. The acquisition librarian is enthusiastic and unusually proactive in soliciting suggested collections and additions from the dance faculty.
level. As the program grows and the BFA is in place, advisement will have to be distributed among the fulltime faculty.

GOALS AND PLANNING
Dance Unit Evaluation, Planning and Projections
The dance coordinator feels that it is hard for him to plan into the future when his budgets are uncertain. He has been very diligent and responsible in managing resources while maintaining the integrity of the program. It is the feeling of the visiting team that a five to ten year plan is not only important, but imperative at this juncture as the BFA is being implemented and developed. The plan must take into consideration curricular changes, increased enrollment, new faculty, upcoming retirements, and scholarships.

In response to the charge by the Dean, the visiting reviewers looked at the state of technology in the dance program and recommend the unit install the infrastructure and equipment to allow students possibilities for including digital media in the creative process as well as provide qualified personnel for instruction of said resources. When questioned, the students were extremely receptive to this idea and realize that these sorts of skills and experiences will provide them opportunities both at SJSU and after graduation.

Another charge of the Dean was to consider collaboration across discipline within the context of the existing dance program. While this is wanted by the students and should be encouraged, it is important to realize that this should not take away from the existing commitment the faculty has the delivering the curriculum at the current, respectable level. The team recommends that student choreographers and composers might be a reasonable place to start exploring the idea of collaboration. Perhaps senior portfolio work might be allowed to extend into this arena.

Strengths, Challenges and Recommendations for the Program

Areas of Strength:

- The amount of performance opportunities for dance majors and the amount of choreography classes and workshop opportunities.
- The high quality and commitment of the adjuncts to the program.
- The excitement of the full-time faculty for sharing knowledge with the students and adjuncts and for the implementation of the BFA program.
- The strong technical foundation of the program.
- The students speak very highly of the faculty and are engaged in the learning process.
- The alignment of a professional dance company made up of faculty, students and other local artists, to the dance program. This is a wonderful potential opportunity for graduates.
- The amount of choreography classes offered and the high quality of them.
ideas on how to recruit and train good accompanists for the program.

- Provide CPR training for all faculty.
- Increase scholarships to attract talented and deserving students, including men to expand repertory opportunities.
- Add somatic studies to the BFA curriculum.
- Request titles proactively for the library. All faculty should be able to do this.
- Create collaboration opportunities; students were very interested in collaboration between choreographers, composers, playwrights and visual artists.
- Establish connection with more high schools in California.
- Provide the students the tools to use technology in the creative process.
- Increase guest teacher and/or master class opportunities for students in order to expand their training in dance. One way to accomplish this is to have a guest artist position which could rotate each semester.
- Implement a national and rigorous search for new hires in the future. The team recommends that new faculty have areas of expertise including, but not limited to technology, somatic studies, etc.
Program Planning Review
2008-2009
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3.4 Goals and Plans

Make curricular recommendations in this section. This section must include a discussion of how assessment results are being used for program planning. Evaluate the intended learning outcomes of all the programs being reviewed, and revise if appropriate. Provide rationale for any recommendations in light of the information collected and analyzed. A summary listing of the recommendations (without their rationale) is to be provided in Section 1.3.1.

The Dance Program is compliant with national standards, expectations, and norms that we are expected to meet by our accrediting body. The assessment of our present curriculum and student learning objectives have been positive, reinforcing the fact that students are meeting the learning goals and objectives of the program. Indeed it was the high achievement of students in the areas of technique and performance that was one of the primary motivations in proposing the Bachelor of Fine Arts degree. The implementation of the new BFA degree and the revised BA degree will make us more competitive with other schools statewide offering a professional degree in dance.

For detailed information regarding assessment, please refer to Appendix D.

III. EVALUATION, PLANNING, AND PROJECTIONS
A. Planning Processes p87 – p88
4

STUDENTS
4.1

ANALYSIS OF STUDENT DATA
4.1 Analysis of Student Data

a. Use the Data Elements from the past five years provided in Appendix C to comment on status and trends in: (2) number of applicants to each program; (b) number of majors; (c) number of graduates, and (d) gender and ethnicity ratios of program majors in the context of the University at large and your college(s).

Information regarding student enrollment in the SJSU Dance Program is available through the Office of Institutional Research. These numbers can be accessed through the website www.oir.sjsu.edu. Student enrollment in the Dance Program has increased since 2003 as indicated below:

**BA Dance**

2003: 2 male, 42 female (44 total)
2004: 2 male, 48 female (50 total)
2005: 4 male, 53 female (57 total)
2006: 4 male, 53 female (57 total)
2007: 2 male, 52 female (54 total)

The drop in the number students pursuing the dance degree in 2007-2008 represents an evening out of the substantial rise in 2005.

In terms of ethnicity, the University as a whole has averaged approximately 32,000 students each year over the last five years, with the highest percentages of students classifying themselves as Asian (~24%), White (~28%), or Hispanic (~15%). The next highest percentages of students classify themselves as “Other” (~12%), Filipino (~7%), or “Foreign” (~9%). The lowest percentages of students classify themselves as Black (~5%), American Indian (~0.4%), or Pacific Islander (~0.8%). In Fall 2007 the ethnicity of the Dance Program breaks down as follows: Asian (13%), White (44%), or Hispanic (18%), “Other” (13%), Filipino (4%) and Black (7%).

b. Summarize any available information on where your students go after completing your degree programs (e.g., employment, graduate school)

Every graduating student is given a survey asking them, among other things, what they are doing immediately following graduation. The majority of the students who returned the survey indicated their intention to enter the job market in dance education, to go on to further studies or to pursue an active career in performance or choreography. These surveys are filed in the Dance Office. The Dance Program is actively involved in helping our students achieve their post-graduation goals and takes its mentoring responsibilities very seriously. The Major Advisor engages in ongoing conversations about career opportunities with students before they graduate.
4.2

STUDENT EXPERIENCES
4.2 Student Experiences

a. Evaluate student advising procedures. In self-study Appendix F, include degree road-maps and other important advising materials (including electronic resources such as websites URLs).

All dance students are advised every semester by Major Advisor Janie Scott (Full Professor). We feel that our advising procedures are very effective and we see no immediate need to alter our current policy of mandatory advising for dance majors every semester. The Dance Program is in the process of compiling a handbook detailing all policies, procedures, and program requirements. This should facilitate communication with students. A part of regular advising is the four year map of course requirements and offerings to all students. For samples of all the aforementioned advising materials, please refer to Appendix F.

I: OPERATIONS
H. Recruitment, etc. p52 – p56

b. Identify tutoring or special assistance, services, or activities that are regularly provided to students to assist in achieving academic goals.

The Dance program offers no formal tutoring activities though all faculty are highly available to students for individual assistance, to which many student avail themselves. In the area of technique, which is one core of the major, students have the opportunity to repeat the same level of technique for credit which addresses any remediation need in that area. There are also student assistants in some technique classes.

I: OPERATIONS
Mentor p21

c. Where available, analyze student responses to the program questionnaires, exit interviews, and/or alumni surveys. What key issues emerge from student perspectives?

A survey is given to students at the end of their senior year wherein they are asked to provide feedback on their experiences in the SJSU Dance Program. In general the vast majority of graduating seniors are positive in their evaluations of the specific areas of study as well as their overall experience as a dance student. As the result of student opinion we are dropping Dance Appreciation (Danc 10) as a requirement for majors as students felt there was some overlap of content with Dance History (Danc 144A and B) and Dance in World Cultures (Danc 102) which could not be avoided. Music Appreciation (Musc 10) will replace Dance Appreciation as a preparation requirement.

We use and will continue to use information gathered from this survey to better focus our efforts to provide a quality education to our students. Please refer to Appendix I for a sample of the senior survey.
4.3

STUDENT
RECRUITMENT AND RETENTION
4.3 Student Recruitment and Retention

a. Describe the effectiveness of your process for student recruitment, including recruiting underrepresented students.

The literature and hard-copy material used to recruit students by the School of Music and Dance has become a “model” for the University. Several Schools and Colleges currently use these recruitment materials as a template. We have made contact with area public schools and according to our recent enrollments we are doing a much better job of outreach at ethnically diverse schools.

The Dance Program initiated its first on campus recruitment day in spring 2008. Over 100 ethnically diverse high school and community college students attended. Judging by the tenor of their inquires and their enthusiasm, we anticipate this being an effective recruitment tool and plan to hold one both in the fall and spring of next year.

b. Describe the effectiveness of your process for student retention. In particular, describe any process for retaining underrepresented students

We regularly monitor students to ensure student retention. Students must enroll in technique classes every semester within the Program which allows us to be in direct contact with each student. By their second year most students have performed in student choreographed works. Once they reach this level of participation they begin to sense that they are a legitimate part of this program which fortifies retention rates. In addition, all students are required to be advised each semester.

We do not have a problem with retention in regards to underrepresented students. Once they are here, they are subjected to the same advising rubric as all other dance majors.

c. Describe the mechanisms in place for ensuring that students are graduating in a timely manner.

All students are required to attend advising every semester in order to help them stay on track and graduate in a timely fashion. As some courses are offered only every other year this is essential. The undergraduate advisor is Professor Janie Scott.

I: OPERATIONS
Recruitment                              p47 and p56
Retention                                p51 and p56
4.4

STUDENT SCHOLARLY AND CREATIVE ACHIEVEMENTS
4.4 Student Scholarly and Creative Achievements

Summary the involvement of students in research, scholarship activities (exhibitions, publications, etc.), and other scholarly or creative works.

A random sampling of 65 dance majors and minors was given a questionnaire asking them numerous questions regarding various performance and creative activities they have engaged in while attending the university within the last five years or less. The following results were obtained:

- 65% of students have performed in public within the Dance Program and 89% have performed outside the university.
- 34% of students have performed with an ensemble
- 16% of students have choreographed works produced within the Dance Program and by the end of this semester 37% would have qualified due to the Senior Portfolio requirement.
- 83% of students have choreographed outside the university
- 12% of students have received scholarships and/or awards within the Dance Program and 32% have been recognized outside the university

These results show that the overwhelming majority of dance majors and minors polled are very active in the area of performance. One third has performed in a Dance Program ensemble. A very high percentage have choreographed outside the university and over one third will have had a choreographic work fully produced within the Dance Program for the public before the end of the year.

II. INSTRUCTIONAL PROGRAMS
B. Degree-granting Institutions p69 – p71
D. Performance p81 – p84
I: OPERATIONS
C. Finances

D. Dance Scholarships p20
4.5

STUDENT ENGAGEMENT ACTIVITIES
4.5  Student Engagement Activities

A random sampling of 65 dance majors and minors was given a questionnaire asking them a number of questions regarding various university and community activities they have engaged in while attending the School within the last five years or less. The following results were ascertained:

- 34% of students have performed with an ensemble
- 80% of students have donated time to community service
- 38% of students have participated in supervised study outside the university.

a. Summarize the service and engagement activities of the students to the University.

These results show that a substantial number of students are actively performing in concerts – a vast number of which are held here at San José State University and are attended by university students, parents, and other members of the immediate community. The students are not receiving compensation for these concerts; thus it can be interpreted as a service to the University.

b. Summarize current student interactions and engagement with the community, the professional field, or other outside groups.

These results also demonstrate that a large percentage (80%) of the students polled is frequently donating time to community service – an act that is neither required nor necessarily promoted by faculty members. These students are donating their time and talents of their own volition.

I: OPERATIONS
L. Community Involvement p59
4.6

GOALS AND PLANS
4.6 Goals and Plans

Make recommendations regarding students in this section. Provide the rationale for recommendations in light of the information analyzed above. A summary listing of the recommendations (without the rationale) is to be provided in Section 1.3.2.

It would be helpful to receive more money from the University to help offset costs of recruitment efforts and materials – costs that the School and Dance Program have previously funded.

I: OPERATIONS
B. Size and Scope, Areas for Improvements p19
C. Finances, Areas for Improvements p21
E. Faculty and Staff, Areas for Improvements p35
H. Recruitment, etc, Areas for Improvements p55-56
5.1

FACULTY PROFILE
5.1 Faculty Profile

a. Summarize the profile (e.g., gender, rank, ethnicity) of the tenured and tenure-track faculty, noting the estimated schedule of expected retirements.

TENURE AND TENURE-TRACK FACULTY:

Population of Tenured and Tenure-Track Faculty
Over the past five academic years the total number of 3 tenure and tenure-track faculty has not changed.

Gender of Tenured and Tenure-Track Faculty
The gender balance amongst the tenured and tenure track faculty has not changed over the past five years. It is 33% female and 66% male.

Rank of Tenured and Tenure-Track faculty
Two faculty had been awarded tenure and full promotion prior to Fall 2003. One member was awarded tenure in 2006 and promotion to Full Professor in 2007.

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<th>Tenure-Track</th>
<th>Grand Total</th>
<th>Retirees</th>
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<td>3 (100%)</td>
<td></td>
<td>3</td>
<td></td>
</tr>
</tbody>
</table>

Ethnicity of Tenured and Tenure-Track faculty
The tenured and tenure-track faculty is 100% White.

b. Summarize the profile (e.g., gender, number of years teaching at SJSU, ethnicity) of the full and part-time lecturers contributing to the program(s), noting any recent trends.

LECTURERS

Population of Lecturers
Lecturers make up the greatest number of faculty in the Dance Program, averaging 10-11 each term.
<table>
<thead>
<tr>
<th></th>
<th>Tenured Tenure-Track</th>
<th>Lecturers</th>
<th>Grand Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fall 2003</td>
<td>3 (27%)</td>
<td>8 (73%)</td>
<td>11</td>
</tr>
<tr>
<td>Spring 2004</td>
<td>3 (33%)</td>
<td>6 (67%)</td>
<td>9</td>
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<tr>
<td>Fall 2004</td>
<td>3 (30%)</td>
<td>7 (70%)</td>
<td>10</td>
</tr>
<tr>
<td>Spring 2005</td>
<td>3 (23%)</td>
<td>10 (77%)</td>
<td>13</td>
</tr>
<tr>
<td>Fall 2005</td>
<td>3 (23%)</td>
<td>10 (77%)</td>
<td>13</td>
</tr>
<tr>
<td>Spring 2006</td>
<td>3 (23%)</td>
<td>10 (77%)</td>
<td>13</td>
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<tr>
<td>Fall 2006</td>
<td>3 (23%)</td>
<td>10 (77%)</td>
<td>13</td>
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<tr>
<td>Spring 2007</td>
<td>3 (23%)</td>
<td>10 (77%)</td>
<td>13</td>
</tr>
<tr>
<td>Fall 2007</td>
<td>3 (27%)</td>
<td>8 (73%)</td>
<td>11</td>
</tr>
<tr>
<td>Spring 2008</td>
<td>3 (25%)</td>
<td>9 (75%)</td>
<td>12</td>
</tr>
</tbody>
</table>

**Gender of Lecturers**

The gender ratio amongst lecturers has roughly remained the same over the past five years, with an average of 86% being female and 14% male.

<table>
<thead>
<tr>
<th>Gender</th>
<th>Female</th>
<th>Male</th>
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<tbody>
<tr>
<td>Fall 2003</td>
<td>7 (88%)</td>
<td>1 (12%)</td>
<td>8</td>
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<tr>
<td>Spring 2004</td>
<td>5 (83%)</td>
<td>1 (17%)</td>
<td>6</td>
</tr>
<tr>
<td>Fall 2004</td>
<td>6 (86%)</td>
<td>1 (14%)</td>
<td>7</td>
</tr>
<tr>
<td>Spring 2005</td>
<td>9 (90%)</td>
<td>1 (10%)</td>
<td>10</td>
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<td>Fall 2005</td>
<td>9 (90%)</td>
<td>1 (10%)</td>
<td>10</td>
</tr>
<tr>
<td>Spring 2006</td>
<td>9 (90%)</td>
<td>1 (10%)</td>
<td>10</td>
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<td>Fall 2006</td>
<td>9 (90%)</td>
<td>1 (10%)</td>
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<tr>
<td>Spring 2007</td>
<td>7 (70%)</td>
<td>3 (30%)</td>
<td>10</td>
</tr>
<tr>
<td>Fall 2007</td>
<td>7 (88%)</td>
<td>1 (12%)</td>
<td>8</td>
</tr>
<tr>
<td>Spring 2008</td>
<td>8 (89%)</td>
<td>1 (11%)</td>
<td>9</td>
</tr>
</tbody>
</table>

**Ethnicity of Lecturers**

The ethnicity of the Dance Program lecturers is not isolated from that of the School. The number of White lecturers (75% in Fall of 2003) dropped to 70% by Spring of 2007, with the number of “Other” lecturers rising from 10% to 12% and the percentage of Hispanics has risen from 3% to 7%, over the same period of time. Black (3%) the percentage of Asian (2%), and Filipino (2%) lecturers has remained relatively constant over the past five years.

<table>
<thead>
<tr>
<th>Ethnicity</th>
<th>Asian</th>
<th>Black</th>
<th>Hisp</th>
<th>Filip</th>
<th>Other</th>
<th>White</th>
<th>Grand Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fall 2003</td>
<td>1 (2%)</td>
<td>2 (5%)</td>
<td>1 (3%)</td>
<td>1 (3%)</td>
<td>5 (10%)</td>
<td>30 (75%)</td>
<td>40</td>
</tr>
<tr>
<td>Spring 2004</td>
<td>1</td>
<td>2 (5%)</td>
<td>1 (2%)</td>
<td>1 (2%)</td>
<td>5 (12%)</td>
<td>31 (76%)</td>
<td>41</td>
</tr>
<tr>
<td></td>
<td>(2%)</td>
<td>2 (5%)</td>
<td>1 (2%)</td>
<td>-</td>
<td>5 (12%)</td>
<td>31 (76%)</td>
<td>41</td>
</tr>
<tr>
<td>------------</td>
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<td>--------</td>
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</tr>
<tr>
<td><em>Fall 2004</em></td>
<td>1 (2%)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>2 (5%)</td>
<td>1 (2%)</td>
<td></td>
<td></td>
<td>5 (12%)</td>
<td>31 (76%)</td>
<td>41</td>
</tr>
<tr>
<td><em>Spring 2005</em></td>
<td>2 (5%)</td>
<td>2 (5%)</td>
<td></td>
<td>-</td>
<td>5 (12%)</td>
<td>32 (73%)</td>
<td>43</td>
</tr>
<tr>
<td><em>Fall 2005</em></td>
<td>1 (2%)</td>
<td>2 (5%)</td>
<td>3 (8%)</td>
<td>-</td>
<td>4 (10%)</td>
<td>30 (75%)</td>
<td>40</td>
</tr>
<tr>
<td><em>Spring 2006</em></td>
<td>1 (2%)</td>
<td>2 (4%)</td>
<td>3 (6%)</td>
<td>-</td>
<td>4 (8%)</td>
<td>37 (80%)</td>
<td>47</td>
</tr>
<tr>
<td><em>Fall 2006</em></td>
<td>1 (2%)</td>
<td>2 (5%)</td>
<td>3 (7%)</td>
<td>-</td>
<td>5 (12%)</td>
<td>32 (74%)</td>
<td>43</td>
</tr>
<tr>
<td><em>Spring 2007</em></td>
<td>1 (2%)</td>
<td>2 (5%)</td>
<td>3 (7%)</td>
<td>1 (2%)</td>
<td>6 (14%)</td>
<td>30 (70%)</td>
<td>43</td>
</tr>
</tbody>
</table>

**Recent Trends amongst Lecturers**

The number of lecturers in the department has remained, on average, generally constant over the past five years, as has the ratio between genders. However, the ethnic mix amongst the lecturers has changed, with a lessening percentage being White, and a growing percentage being “Other” or Hispanic.

*c. Identify any issues that the profiles may present in the next five years, in accordance with the goals established by the university strategic planning process.*

In the next five years the Dance program hopes to fill two full time positions, one being proposed for appointment in fall 2009 and a second in 2012 to coincide with the retirement of a male faculty member. The searches will seek to identify candidates complementing the prevailing gender ratio at the time, with an effort to identify unrepresented ethnicities.
5.2

FACULTY SCHOLARLY AND CREATIVE ACHIEVEMENTS
5.2 Faculty Scholarly and Creative Achievements

a. Summarize the scholarly and creative achievements of the faculty as a whole in the areas of:

Given the evidence presented by their wide-ranging and diverse curriculum vitae, the tenured and adjunct faculty of the Dance Program contribute substantially to the education, choreography and performance of dance.

2) Creative Works

The Dance Program offers the following in performances:

- An annual season of approximately 28 performances of concerts.
- Four to six open showings of choreographic studies each term
- Co-produces with sjDANCEco the bi-annual “Danceworks Presents” series that features professional dance companies in performance

Over the past five years full-time members of the faculty of the Dance Program choreographed, directed and performed as soloists or as part of an ensemble in numerous professional regional venues:

Gary Masters co-directs and has been a featured soloist with sjDANCEco, a professional dance collaborative, since its inception in 2003. He has choreographed three premiere works for them and reconstructed five works. He has reconstructed Jose Limon’s “A Choreographic Offering” for Cornish College of the Arts. Janie Scott has directed and choreographed three musicals at the Cabrillo Stage, a professional regional theatre. She also starred in one of those productions. Fred Mathews has served as Choreographic advisor for sjDANCEco and has directed the company in performance improvisation. He and professor Masters are co-directors of “Danceworks Presents.” All of the above faculty have been active creatively within the context of their respective teaching assignments choreographing, directing and reconstructing prolifically for the two student performance groups of the Dance Program.

3) Grant Activity

The Dance program faculty has generated three Lottery Grants over the past five years to support student activates. One faculty member was nominated for the Isadora Duncan Award for Dance reconstruction. That same person was awarded an Artist Fellowship from the Arts Council of Silicon Valley.

b. Summarize any notable research and creative work collaborations between your faculty and faculty in other disciplines within the college, other colleges of the University, and other institutions.
In fall, 2008, there will be a collaboration between music faculty member, Gwendolyn Mok, and the resident dance company of The Dance Program, sjDANCEco, for their annual season.

c. If you include faculty resumes in self-study Appendix G, please limit them to a current two-page resume for all tenured/tenure track faculty and full-time lecturers.

Faculty Resumes
For faculty resumes, please see Appendix G. As the Dance Program relies heavily on the expertise of part time temporary faculty, those resumes have been included as well.
5.3

SERVICE AND COMMUNITY ENGAGEMENT
5.3 Service and Community Engagement

a. Summarize and Reflect on Faculty Service to University

As their curriculum vitae show, the permanent dance faculty are actively involved in leadership and service roles as committee members and chairs and as mentors.

b. Summarize and Reflect on Faculty Service and Engagement with Community, Field, and Outside Groups

The Dance Program is highly active in the community, the field and supports outside dance groups and individuals. Faculty members are involved in outreach primarily through the performance of the two companies. Faculty also mentor students at Independence High as well as setting premiers and reconstructions on the dance students there. One faculty member has served on a regional awards panel. The fact that the Dance Program is the resident site of sjDANCEco adds new dimension to our relationship with the dance field and the community. The program also provides performance opportunities bi-annually for professional companies through “Danceworks Presents” and annually to individual choreographers through the co-sponsorship of the “ChoreoProjects Concert”. In the community, sjDANCEco produces Dancin’ Downtown. Over forty area dance groups and schools participate in this performance annually.

I: OPERATIONS
P. Community Involvement p.59
II. INSTRUCTIONAL PROGRAMS
D. Performance p81 – p84
5.4

GOALS AND PLANS
5.4 Goals and Plans

Summarize your hiring plan (self-study Appendix B), with associated rationale. Make other faculty recommendations in this section. Provide the rationale for them in light of the information collected and analyzed. A summary listing of the recommendations (without their rationale) is to be provided in Section 1.3.3.

The Dance Program is currently preparing a proposal for a full-time search for a Modern and Ballet position. The changes in teaching assignment of a present faculty member to assume some of the responsibilities of a FERP faculty member has left these areas to be primarily covered by part time faculty.

A full five-year hiring plan may be found in Appendix B.
6

RESOURCES
6.1

PROGRAM SUPPORT
6.1 Program Support

\textit{a. Analyze the adequacy and effectiveness of the program's clerical support, technical support staff, and other instructional support.}

Though the Dance Program presently employs an efficient and highly motivated work study student part time we are in need of at least a permanent half time staff position to be able to operate at optimum. The School of Music and Dance, itself, is in serious need of an additional position which strongly affects the Dance Program. Student recruitment is a critical issue and having a good working relationship with admissions and records is essential in attracting quality students to the School of Music and Dance. Because we must monitor recruitment very closely, we need a clerical position that has the authority to tentatively admit students and act as a direct conduit to admissions and records. This clerical position would oversee student recruitment and be responsible for activities such as: oversee the recruitment coordinators, continuing education college credit, manning the recruitment booth on campus and at professional conferences, and would be trained by admissions and records staff so they can academically admit students into the School of Music and Dance.

Larry Wendt, technical support staff member, is retiring at the end of Summer 2008 and the School will need to have at least one new hire in this position immediately. In reviewing the job classification and job description of Mr. Wendt, it becomes evident that the School will not be able to hire a senior technician with his extensive knowledge of both the technical and IT areas. Website management and knowledge of a wide variety of duties may necessitate the hiring of an additional part-time staff person to cover the magnitude of knowledge required by these responsibilities.

Instructional support is meeting our current needs.

\begin{itemize}
\item[I:] OPERATIONS
\item[E.] Faculty and Staff
\end{itemize}

\hspace{1cm} p25 – p26

\textit{b. Analyze the adequacy and effectiveness of the program's equipment and facilities.}

Our facilities are adequate and serving the program well. Washington Square Hall was renovated in 1991 and three dance studios were created as well as a suite of offices which house the faculty. The one ongoing problem is the custodial maintenance of these studios which includes SPX 219, the Dance theatre. Due to the heavy usage of theses studios they need to be swept on a daily basis.

Our program is equipment intensive. When we do not receive a budget for specific equipment, a “log jam” effect is created for several years that will affect new purchases in the future. As soon as the University can provide a budget for new equipment purchases we will be much more confident in our ability to provide the best possible education and
experience for our students. We currently have had to rely on Program generated funds to meet some of our needs, but these funds have neither met all of our requirements nor do they provide a predictable amount of money we can depend on each year for equipment.

I: OPERATIONS
F. Facilities p35 – p42

c. Identify any external funding (contracts, grants, gifts, etc.) received by the program to support its instructional program.

The Dance Program has no external funding.

d. Evaluate the adequacy of library holdings and related informational resources.

Our library holdings are adequate. From its own budget, the library is about to purchase an extensive video database in Dance which represents a significant addition to the dance collection.

I: OPERATIONS
G. Library and Learning Resources p43 – p45
6.2

RESOURCE MANAGEMENT
6.2 Resource Management

a. Describe the process for distribution/allocation of resources within the program(s).

The School of Music and Dance is divided into a variety of program areas (dance, brass, voice, jazz studies, etc.) which are led by area coordinators. The Instructionally Related Activities (IRA) budget is received by the Director who in turn consults with the area coordinators to assess area-specific needs. Funds provided to the Dance Program support production and outreach efforts.

Travel funds are administered through the Director with the normal $1,500 going to junior faculty and $500 going to senior faculty based on resources available.

b. Reflect on resource utilization in relation to level of instruction for the period under review (e.g., ration of Part-time faculty to Full-time faculty, faculty teaching workload balance, etc.). This analysis should be completed using the data in self-study Appendix C.

The Program is aware of the high percentage of part-time faculty currently under contract as compared to full-time faculty. This should be remedied with a proposed probationary appointment to the faculty in Fall 2009. Permanent faculty workloads remain heavy and the small number of permanent faculty calls for individuals serving on many committees, particularly on all Dance Program committees.

c. Prioritize any instructional support needs in order of importance to the program.

The Dance Program’s primary need is a half time clerical staff position. The two major needs of the School are in the area of instructional support: (1) a clerical position overseeing our recruitment activities; and (2) a technical support staff to replace an approaching retirement.
6.3

GOALS AND PLANS
6.3 Goals and Plans

Make resources recommendations in this section. Provide the rationale for any recommendations in light of the information collected and analyzed. A summary listing of the recommendations (without their rationale) is to be provided in Section 1.3.4.

The following recommendations are made in regards to resources:

- The School of Music and Dance will need an additional influx of approximately $150,000 in faculty salaries, a portion of which would be allocated to the Dance Program.
- There is a need for a full-time faculty position in Modern and Ballet with possible expertise in other areas that might include Improvisation, Choreography, Kinesiology, Movement Notation, Dance in World Cultures or Dance Production.
- The Dance Program needs a half time clerical staff. The School needs to increase the technical staffing requirements of the School of Music and Dance by 1.5 positions in the areas of student recruitment and IT/technology. Both of these staff positions strongly affect the Dance Program.
- We need to identify funds for the purchasing and updating of equipment.

III. EVALUATION

B. Summary of Current Strengths and Weaknesses p88 – p89
Memorandum

To: Ed Harris, Chair, Music and Dance Department
From: Jackie Snell, Program Planning Committee Liaison
CC: Karl Toepfer, Dean, College of Humanities and the Arts
     Thom Huebner, Associate Dean, College of Humanities and the Arts
     Dan Perales, Chair, Program Planning Committee
     Bob Cooper, AVP Undergraduate Studies
     Pam Stacks, AVP Graduate Studies
     Gloria Edwards, Undergraduate Studies
     Svetla Ilicva, Undergraduate Studies
     Fred Matthews, Assessment & Program Planning Coordinator

Date: April 23, 2008
Re: Program Planning extension

The request for an extension for the Dance Program was approved by the Program Planning Committee at its meeting on April 11, 2008.

Since the external reviewer is scheduled to visit in October 2008, the Dance self-study is now due on September 1, 2008.
<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
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<td>4.3 STUDENT RECRUITMENT AND RETENTION</td>
<td>32</td>
</tr>
<tr>
<td>I. OPERATIONS</td>
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</tr>
<tr>
<td>Recruitment</td>
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<td>Retention</td>
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<td>4.4 STUDENT SCHOLARLY AND CREATIVE ACHIEVEMENTS</td>
<td>34</td>
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<tr>
<td>II. INSTRUCTIONAL PROGRAMS</td>
<td>35</td>
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<td>B. Degree-granting Institutions</td>
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<tr>
<td>D. Performance</td>
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<td>I. OPERATIONS</td>
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<td>C. Finances</td>
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<td>d. Dance Scholarships</td>
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<td>4.5 STUDENT ENGAGEMENT ACTIVITIES</td>
<td>36</td>
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<td>I. OPERATIONS</td>
<td>37</td>
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<tr>
<td>L. Community Involvement</td>
<td>37</td>
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<td>4.6 GOALS AND PLANS</td>
<td>38</td>
</tr>
<tr>
<td>I. OPERATIONS</td>
<td>39</td>
</tr>
<tr>
<td>B. Size and Scope, Areas for Improvements</td>
<td>39</td>
</tr>
<tr>
<td>C. Finances, Areas for Improvements</td>
<td>39</td>
</tr>
<tr>
<td>E. Faculty and Staff, Areas for Improvements</td>
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<td>H. Recruitment, etc, Areas for Improvements</td>
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<td>5 FACULTY</td>
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<td>5.1 FACULTY PROFILE</td>
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<td>5.2 FACULTY SCHOLARLY AND CREATIVE ACHIEVEMENTS</td>
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<td>5.3 SERVICE AND COMMUNITY ENGAGEMENT</td>
<td>48</td>
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<td>II. INSTRUCTIONAL PROGRAMS</td>
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</tr>
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<td>D. Performance</td>
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<td>5.4 GOALS AND PLANS</td>
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<td>6 RESOURCES</td>
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<td>6.1 PROGRAM SUPPORT</td>
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<td>I. OPERATIONS</td>
<td>54</td>
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<td>E. Faculty and Staff</td>
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<td>I. OPERATIONS</td>
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<td>G. Library and Learning Resources</td>
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<td>6.2 RESOURCE MANAGEMENT</td>
<td>56</td>
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<tr>
<td>I. OPERATIONS</td>
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<td>C. Finances</td>
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<td>I. OPERATIONS</td>
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<td>B. Size and Scope</td>
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<td>b. Faculty and Other Resources</td>
<td>57</td>
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<tr>
<td>D. Governance and Administration</td>
<td>57</td>
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<td>6.3 GOALS AND PLANS</td>
<td>58</td>
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<td>III. EVALUATION</td>
<td>59</td>
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<tr>
<td>B. Summary of Current</td>
<td>59</td>
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<tr>
<td>Strengths and Weaknesses</td>
<td>59</td>
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</table>
Appendices

Appendix A – Previous Recommendations
Appendix B – 5 Year Plan for Faculty Recruitment
Appendix C – Required Data Elements
  Student Profile
  Student Academic Performance
  Faculty Profile & Course Information
  Provided by Undergraduate Studies in Consultation with Faculty Affairs
  Provided by Undergraduate Studies in Consultation with SJSU Foundation
  Provided by Undergraduate Studies
  University Mission Statement
  Provided by the College Dean’s Office
  Curriculum Profile
Appendix D – Assessment Plan and Results
Appendix E – Catalogue Copy
Appendix F – Outreach and Advising
Appendix G – Faculty Resumes
Appendix H – Exit Survey
Appendix I – Resident Company

NASD Self Study with Appendices
1

EXECUTIVE SUMMARY
1.1

DESCRIPTION OF THE DEPARTMENT AND ITS PROGRAM(S)
1.1 Description of the Department and its Program(s):

Briefly describe the organization of the departmental program(s) and provide indicators of the size such as FTEF, FTES, and degrees awarded per year.

- The student population of the Dance Program of the School of Music and Dance has increased substantially from Fall 2003 to the Spring 2008. The FTES at the end of Fall of 2003 was 72.00. The FTES in the Spring of 2008 was 108.3. This represents a dramatic increase of approximately 50%. From 2003-2005, seven degrees were awarded annually and in 2006 there were 6 awarded. The number of degrees awarded took a significant rise in 2008 to 14.

- A flowchart illustrating the organization of the School of Music and Dance may be found on the succeeding page.

Include information about any significant additions to the program(s) since the last program review.

- Significant additions since the last review include the establishment of the School of Music and Dance as a Resident Site of sjDANCEco, a professional performing collaboration of dance artists. The company performed annually on campus until this past fall when they celebrated their fifth anniversary season at the San Jose Repertory Theatre in downtown San Jose.

This is the first year the Program has sponsored an on campus recruitment event with over 100 high school and community college students in attendance. The program anticipates offering this twice annually in the future.

The Program has also proposed a new degree, a Bachelor of Fine Arts, a professional degree in dance with a revised Bachelor of Arts degree of fewer required units. At the writing of this document the proposal has been approved by the Chancellor's Office and Plan Approval is going forward to the accrediting organization of the Program, the National Association of Schools of Dance.

FOR MORE INFORMATION SEE NASD SELF STUDY:
I: OPERATIONS
A. Mission and Goals p6 – p9
B. Size and Scope p12 – p18
D. Governance and Administration p22 – p26
II. INSTRUCTIONAL PROGRAMS p63 – p86
B. Degree-granting Institutions
C. Dance Studies for the General Public
D. Performance
E. Other Programmatic Activities
1.2

SYNOPSIS OF THE PREVIOUS PROGRAM REVIEW RECOMMENDATIONS
1.2 Synopsis of the Previous Program Review Recommendations (A complete description is placed in Appendix A):

*Summarize progress on recommendations made in the last program review.*

The committee commented on the desirability for curricular and staffing enhancement. In the area of curriculum the Dance Program has formulated a proposal for a BFA in Dance and a revised BA that are projected to be offered beginning fall 2009. With the support of the School, the Dance Program is forwarding a proposal to mount a search for a probationary position to be appointed in the Fall of 2009. In the past two years the program has been fortunate in identifying an efficient and highly motivated student assistant who has contributed greatly to the efficient running of the program.

The committee requested that this planning review include the following information: a complete assessment plan, direct evidence of assessment of learning outcomes, and a discussion of how data have been used to enhance the program and inform decisions about changes or maintenance. Those will appear in this document.

The visiting evaluator recommended that other primary needs of the Dance Program are “additional faculty FTE, disabled access to the studio theatre and replacement of broken and outdated equipment”. Since the last review the program has purchased new office equipment, sound and video equipment as well as substantially up-dating the studio theatre for public performances.

*Include the rationale for recommendations which were deferred or abandoned since the previous review.*

None were deferred.

*Include any issues from the last review that are still pending. Refer to the appropriate section(s) in this self-study report where issues are addressed.*

There has been no change in the disabled access situation to the studio theatre and this remains an issue as funds have not been forthcoming. There is a lift which will accommodate up to 495 lbs. A contingency has been in place to simulcast a concert into a classroom on the ground floor. (Appendix A, p. 7 External Evaluation)
1.3

SUMMARY OF PRESENT PROGRAM REVIEW RECOMMENDATIONS
1.3 Summary of Present Program Review Recommendations:
List the recommendations described throughout the self-study under the
appropriate subsections as follows: (Do not discuss or describe their rationale
here.) For each recommendation, refer to the section(s) in the self-study where
issues, rationale, and recommendations are discussed.

Curricular Recommendations

1.3.1. The Dance Program has proposed a new degree, the Bachelor of Fine Arts in
Dance. This will allow us to concentrate more rigorously on an under-graduate
performance degree and additionally would allow us to be more competitive with other
institutions of higher education in the state who offer the BFA. This would also enhance
student options with a revised BA degree.

FOR MORE INFORMATION SEE NASD SELF STUDY:
III. EVALUATION, PLANNING, AND PROJECTIONS
D. Future Effectiveness of the Dance Program p91

Student Recommendations

1.3.2 In order to better maintain proficiency standards in technique classes the program
has instituted a recommendation system. Each student in a technique class receives a
written recommendation for level in future technique classes. This has been very
effective. While recruitment was not raised as an issue, the program is focusing more on
recruitment including students with a higher talent level. Also, recently we have noticed
an increased male population in our primarily female student body. To continue to
diversify the ethnicity of our student population, we continue to sponsor recruitment
activities. Funding from the College and University to support recruitment would be very
helpful.

I: OPERATIONS
H. Recruitment, etc. p47 – p56

Faculty Recommendations

1.3.3. The faculty is very collegial, effective and highly dedicated to the students and the
Program.

I: OPERATIONS
E. Faculty and Staff p27 - 35
Resource Recommendations

1.3.4. We are in immediate need of more money for one full-time faculty and additional part-time faculty positions. The Program is currently exceeding our targeted number of FTES. The College has charged us with an aggressive recruitment policy – a policy that has been working well and has increased our majors and our general student population significantly.

As budgets are to be cut next year, this will create a disproportionate gap between our allotted budget and our true budgetary needs. It will be difficult but, as stated, we will be able to offer our present degree and the proposed degree with no additional resources. The Dance Program is submitting a proposal for a new faculty member to be paid for primarily out of current Dance Program part time allocation. This new dance faculty member will also affect the School budget since their budget comes from the total budget of the School.

I: OPERATIONS
C. Finances

p19 – p21
2 CONTEXT AND SCOPE
This section contains a brief description of the structure of the department and the program(s) under review. Include a discussion of how the program(s) are aligned with the missions of the college and university, the college goals, the goals established by the university strategic planning process, and the scope of the review described in the self-study. (Suggested length: 2 pages)

San Jose State University is a major, comprehensive public university located in the center of San Jose and in the heart of Silicon Valley, one of the nation’s most important high-tech research and development centers. Celebrated as the “Metropolitan University of Silicon Valley,” its distinctive character has been forged by its long history as the oldest state university in California as well as by its unique blend of the old and the new; the traditional and the innovative. Serving a great diversity of ethnic cultures, San Jose State University aspires to be a model of cutting-edge educational practices of the future. With a fall 2007 student enrollment of almost 32,000 thousand students, the university is a major educational force in the area. The character, the organization, and the aspirations of the dance unit of the School of Music & Dance are all directly related to its association with the School and the University.

The objectives of the dance unit are consistent with those of the School of Music and Dance, the College of Humanities and the Arts (its curricular and administrative umbrella), with those of San Jose State University, and with those of the California State University system in general. All of which are to provide an affordable professional and liberal arts education within a specific service area to high school graduates, community college transfers, and other qualified individuals seeking admission. The CSU mission statement, the SJSU mission statement and related material from the SJSU 2008-2010 Catalogue, are enumerated in Appendix C.

The Dance Program is part of the School of Music and Dance. The goals of the Music Program at the undergraduate level are as follow:

1. to prepare students for careers in the field of music by providing a curriculum for music majors which broadens their musical horizons, and includes instruction in Western European traditions as well as opportunities for the study of world music, jazz, and music technology,
2. to serve those who seek one of several state teaching credentials by providing a curriculum which prepares them for teaching within a culturally diverse student population,
3. to provide a minor in music for students majoring in another field,
4. to serve the University student population with courses in General Education which cover a broad spectrum of musical styles, and
5. to enrich the cultural climate of the University and the South San Francisco Bay Area through the presentation of concerts and recitals both on campus and in the community.

The Dance Program reflects the objectives of the School as a whole, with the exception of teaching credential support. The fact that the State has not approved a teaching credential in dance precludes that option.
It is the stated mission of the Dance Program "to enhance the artistic complexion and the quality of life in the Santa Clara Valley through an education in a broad spectrum of dance forms. The goals are four fold: first, to offer a dimensional dance education for the students; second, to maintain a multi-faceted relationship among the University's culturally diverse student population; third, to continue to develop a active relationship with the surrounding community; fourth, to proliferate the art form in the region." In fulfilling this mission the Program offers a liberal arts education as well as specialized training in the various aspects of dance. More specifically, the student is provided with knowledge of performance and production, theory, history and the cultural significance of dance, in both classical and contemporary traditions.

As such, the primary objective of the Dance Program is to offer a liberal arts education as well as specialized training in the various aspects of dance. The Program provides the student with a breadth of knowledge in theory, as well as in technique and choreography, and experiences in performance and production of the classical, the contemporary and the experimental. An equally important complement to this objective, since 2005, has been the establishment of San José State University as a resident site of sjDANCECo, a professional dance collaborative. Three of the members are on the faculty who also choreograph for the advanced performance group, University Dance Theatre. (Appendix J)

A flowchart illustrating the specific administrative and faculty structure of the School of Music and Dance may be found in section 1.1.

I: OPERATIONS
A. Mission and Goals p6 – p10
D. Governance and Administration p22 – p26
3

CURRICULUM AND ACHIEVEMENT OF STUDENT LEARNING OUTCOMES
3.1

CURRICULUM
3.1 Curriculum

a. Briefly summarize the current curriculum for each degree program. For graduate degree programs, summarize the required culminating experiences (thesis, oral exam, written exam, etc.). Include catalog descriptions of each degree program in self-study Appendix E.

Bachelor of Arts in Dance

This is a liberal arts degree with a major in dance, which places an emphasis primarily on performance, through theory and a variety of technique courses. The student elects to specialize in one area from among Modern, Ballet or Jazz and selects a secondary area as well. There is also a minimal requirement in the third area.

The degree is intended for those students who seek a major in dance within the context of a broad program of dance and general studies rather than a program of intense specialization. As a liberal arts degree, it is intended to prepare students for a wide range of career options, including performance, choreography, private teaching, graduate work and in a number of related areas.


b. Summarize all curricular changes since the last review, including changes that are now pending. Include rational for theses changes.

Since the last review there have been few changes in the curriculum. In 2005 Techniques in World Dance, Danc 153, was restructured into an activity course and the credit units were changed from two units to one. The Program offered only two levels of tap dance technique classes and in the Fall of 2008 the program will add an advanced level of tap, Danc 149, to the curriculum. This was in response to student demand for this higher level course.

Pending for offering in Fall 2009 are a new Bachelor of Fine Arts degree, a professional degree in the field, and a revised Bachelor of Arts degree in dance. These actions were a response to increased enrollment, enthusiastic faculty and student interest, evaluator recommendations and the fact that the curriculum is, for all intents and purposes, in place.


c. If your program differs from standard curricula in your discipline, please explain how and why.

The Program is an accredited member of the National Association of Schools of Dance and the curricula meet all national standards and do not differ from standard curricula in our discipline.
d. Describe any curricular bottlenecks, (e.g. required or prerequisite courses which are either oversubscribed in enrollment or offered so infrequently as to impede student progress). Explain the plan to alleviate such problems in section 3.4.

There are no curricular bottlenecks presently, but with increased enrollments it will be necessary to offer required theory courses with more frequency than at present. This will necessitate additional faculty allocation.

e. If applicable, describe to what extent your program in interdisciplinary.

We currently participate in an interdisciplinary minor in Musical Theatre in association with the Theatre Program in the Department of Television, Radio, Film and Theatre and the Voice Program of the School of Music and Dance. In addition, we encourage all of our BA students to have a minor in any number of areas that may relate to the dance field.

II. INSTRUCTIONAL PROGRAMS

B. Degree-granting Institutions
D. Performance
E. Other Programmatic Activities

p61 -- p86
3.2

GENERAL EDUCATION AND SERVICE COURSES
3.2 General Education and Service Courses.

a. Summarize the General Education courses taught in the program. Include any bottlenecks in the delivery of General Education courses.

Two General Education (GE) courses are taught in the dance area. These courses are meeting our needs and do not require any major adjustments. The following GE courses are taught in the dance area:

- DANC 102 (Dance in World Cultures) is required of all dance majors and helps to provide a broad background in dance from other cultures to both dance majors and non-dance majors.
- DANC 010 (Dance Appreciation) is currently required of all majors and minors and adequately services non-dance majors in many disciplines from across the University.

There are currently no bottlenecks in the implementation of our GE course offerings. A fully enrolled section of both courses is offered each semester.

b. Summarize any service courses. Evaluate how well the courses meet the needs of the department programs being served.

The Dance Program offers service courses in dance technique each of which may qualify as one unit of the two unit physical education requirement for a degree. These are cross listed with the Kinesiology Department and the primary demand is in the beginning levels of Ballet, Jazz, Modern and Tap.

c. Describe any management/resource challenges in offering your department's mix of General Education, service courses and courses required for the major.

At this time, there are no management or resource challenges facing our offerings of GE courses. With more faculty allocation it would be possible to offer more sections of beginning level technique classes that are in high demand as service courses for the P.E. requirement of the university.

II. INSTRUCTIONAL PROGRAMS
C. Dance Studies for the General Public p76 - p81
3.3 ASSESSMENT OF STUDENT LEARNING
3.3 Assessment of student learning

a. Summarize the process for regular department review of learning objectives, courses, and curricular structures (described in detail in the assessment plan included in self-study Appendix D).

The Dance Program assessment plan was designed by the Dance Coordinator. As shown in Appendix D, the results of regular review of program student learning outcomes (SLOs) were submitted to the College and Undergraduate Studies. The Coordinator and course instructors will continue to assess student learning. Additionally, all courses offered by the School of Music and Dance are thoroughly reviewed by the School Curriculum Committee, chaired by the Associate Director of the School and staffed by a representative from every degree area within the School. In addition, all curricula is further reviewed and evaluated by the College Curriculum Committee. The Associate Director, the Dance Coordinator and the School Curriculum Committee are also responsible for ensuring that all courses meet general University curricular requirements. Greensheets (syllabi) are reviewed annually to confirm that they are meeting standards set forth by the University.

b. Evaluate the procedures in place for collecting and analyzing the evidence that program goals are being achieved. Include procedures that are in place for assessing student learning.

Evidence that all programs goals are being achieved is held in the Dance Office of the School of Music and Dance. The Coordinator reviews all material in consultation with the Director to ensure all program goals are being achieved. In addition, the Board of General Studies (BOGS) regularly reviews and evaluates all General Education courses offered by the School every four years. Assessment is discussed in faculty meetings and is supervised by the Dance Coordinator.

c. Evaluate the results of assessment efforts with particular attention to modifications that have been made to improve student achievement of learning goals and outlines.

Assessment outcomes are reviewed by the Coordinator and the permanent dance faculty. Currently, we are in compliance with University guidelines and NASD program assessment. Course instruction and assessment is under ongoing scrutiny by the faculty and Coordinator and no significant areas of weakness have been identified.

II. INSTRUCTIONAL PROGRAMS
B. Degree-granting Institutions
6. Levels

I. OPERATIONS
H. Recruitment, etc.
Student Evaluation

p74 – p75

p52 – p56

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3.4

GOALS AND PLANS